Film QUARTERLY

INDEX TO VOLUME XXXIX

Titles of books and films reviewed appear in *italics*. First reference number indicates volume number, second indicates issue number, third indicates page. Major topics are also indexed.

Allen, Woody. 39:3:46
American Film and Society Since 1945. 34:1:53
American Odyssey, An. 34:1:48
Antonioni. 39:4:39
Astaire Dancing. 39:4:48
Aufderheide, Pat. *Se Permuta*. 39:3:59
Autobiographies and Biographies [book reviews]. 39:4:32
Bachmann, Gideon. Why Has Incest Always Been Repressed? A Conversation with Alberto Moravia. 39:3:29
Baldwin, David. *L'Atalante* and the Maturing of Jean Vigo. 39:1:21
Ballad of the Little Soldier: Werner Herzog in a Political Hall of Mirrors. 39:2:7
Behind the Mirror. 34:1:52
Bernardo Bertolucci. 39:4:45
Birgel, Franz A. You Can Go Home Again: An Interview with Edgar Reitz. 39:4:2
Books. The Annual FQ Book Roundup, Part I. (Part II appears in Vol. 40, no. 1) 39:4:32–56
Braudy, Leo. The Sacraments of Genre: Coppola, DePalma, Scorsese. 39:3:17
Brazil. 39:4:22
Broadway Danny Rose. 39:3:46
Bulgarian Cinema, The. 39:4:60
Burton, Julianne. *Pedro and the Captain*. 39:1:30
Callenbach, Ernest. Editor's Notebook. See each issue.
Canned Goods as Caviar. 39:4:52
Citizen Kane. 39:1:2
Concepts in Film Theory. 39:2:56
Controversy and Correspondence. See each issue.
Coppola, Francis. 39:3:17
Cox, Paul. 39:3:2
Critic as Consumer, The: Film Study in the University, *Vertigo*, and the Film Canon. 39:3:32
Criticism [book reviews]. 39:4:35
Csicsery, George. *Ballad of the Little Soldier:* Werner Herzog in a Political Hall of Mirrors. 39:2:7
Cuban Image, The. 39:4:37
Cukor, George. 39:4:35
Dempsey, Michael. *Eureka* and *Insignificance*. 39:2:49
_____. The Fragility of Meaning: Three Films by Paul Cox. 39:3:2
DePalma, Brian. 39:3:17
Dieckmann, Katherine. Godard in His "Fifth Period." 39:2:2
Documentary. 34:1:2
Doherty, Tom. *Rambo: First Blood Part II*. 39:3:50
Double Exposure: Fiction into Film. 39:4:36
Dreadful Pleasures. 39:3:60
Dreams of Darkness. 39:4:50
Editor's Notebook. See each issue.
Eraserhead. 39:1:37
Erens, Patricia. *Shoah*. 39:4:28
Eureka. 39:2:49
Film and the Dream Screen. 39:1:54
Film and the Narrative Tradition. 39:4:60
Film in the Aura of Art. 39:2:56
Film sound. 39:2:64
Film Sound: Theory and Practice. 34:1:46
Film: The Front Line, 1984. 39:4:39
Fisher, Morgan. 39:1:32
Fragility of Meaning, The: Three Films by Paul Cox. 39:3:2
Franklin J. Schaffner. 39:4:43
French Cinema. 39:1:44
French Film Books. 34:1:59
George Cukor. 39:4:35
Glass, Fred. *Brazil*. 39:4:22
Godard in His "Fifth Period." 39:2:2
Godwin, K. George. *Eraserhead*. 39:1:37
Griffith, D. W. 39:3:52
Hail Mary. 39:2:2
Heimat. 39:4:2
Henderson, Brian. *Broadway Danny Rose*. 39:3:46
_____. Sturges at Work. 39:2:16
Herzog, Werner. 39:2:7
History [book reviews]. 39:4:56
Hitchcock, Alfred. 39:3:32
Hollywood Destinies. 39:4:49
Hollywood from Vietnam to Reagan. 39:4:52
Huston, John. 39:4:42
Image of Patriarchal Power, The, in *Young Mr. Lincoln* (1939) and *Ivan the Terrible, Part I* (1945). 39:2:29
Incest. 39:3:29
Inside Warner Bros. (1935–1951). 39:4:56
Insignificance. 39:2:49
Is/Land, The. 39:3:57
Ivan the Terrible, Part I. 39:2:29
Jaehne, Karen. Schrader's *Mishima:* An Interview. 39:3:11
Jew in American Cinema, The. 39:4:57
John Grierson and the National Film Board. 39:4:59
John Huston. 39:4:42
Kinder, Marsha. The Image of Patriarchal Power in *Young Mr. Lincoln* (1939) and *Ivan the Terrible, Part I* (1945). 39:2:29
Kiss of the Spider Woman. 39:3:41
L'Atalante and the Maturing of Jean Vigo. 39:1:21
Leff, Leonard J. Reading *Kane*. 39:1:10
Legend of Maya Deren, The. Vol. I. 39:4:32
Lie, The. 39:3:29
Lonely Hearts. 39:3:2
Love in Germany, A. 39:1:27
Lynch, David. 39:1:37
MacDonald, Scott. *The Is/Land*. 39:3:57
_____. *So Is This*. 39:1:34
Making Pictures: The Pinter Screenplays. 39:4:44
Man of Flowers. 39:3:2
Mishima. 39:3:11
Moravia, Alberto. 39:3:29
Musique Fantastique. 39:4:46
My First Wife. 39:3:2
Naruse, Mikio. 39:4:11
Nichols, Bill. *Concepts in Film Theory* and *Film in the Aura of Art*. 39:2:56
Paul, David. *A Love in Germany*. 39:1:27

Pedro and the Captain. 39:1:30
Philip Lopate. A Taste for Naruse. 39:4:11
Rambo: First Blood Part II. 39:3:50
Reading *Kane*. 39:1:10
Reflexivity in Film and Literature. 39:4:50
Reitz, Edgar. 39:4:2
Roeg, Nicolas. 39:2:49
Roger Corman. 39:4:47
Rosenthal, Alan. *When the Mountains Tremble:* An Interview with Pamela Yates. 39:1:2
Sacraments of Genre, The: Coppola, Scorsese, DePalma. 39:3:17
Salt, Barry. 39:2:61
Schaffner, Franklin J. 39:4:43
Schrader's *Mishima:* An Interview. 39:3:11
Scorsese, Martin. 39:3:17
Seeing and Being. 39:3:62
Se Permuta. 39:3:59
Sharrett, Christopher. *Dreadful Pleasures*. 39:3:60
Shoah. 39:4:28
Short Notices. 39:1:43
Snow, Michael. 39:1:34
So Is This. 39:1:34
Soviet Cinema in the Silent Era. 39:4:61
Standard Gauge. 39:1:32
Sturges at Work. 39:2:16
Taste for Naruse, A. 39:4:11
Things I Did and Things I Think I Did. 39:4:32
Vertigo. 39:3:32
Viano, Maurizio. *Kiss of the Spider Woman*. 39:3:41
Vigo, Jean. 39:1:21
Vineberg, Steve. *Way Down East*. 39:3:52
Wajda, Andrej. 39:1:27
Way Down East. 39:3:52
Wexman, Virginia Wright. The Critic as Consumer: Film Study in the University, *Vertigo*, and the Film Canon. 39:3:32
When the Mountains Tremble: An Interview with Pamela Yates. 39:1:2
Why Has Incest Always Been Repressed? A Conversation with Alberto Moravia. 39:3:29
Williams, Alan. *Standard Gauge*. 39:1:32
Wood, Denis. Seeing and Being. 39:3:62
Yates, Pamela. 39:1:2
You Can Go Home Again: An Interview with Edgar Reitz. 39:4:2
Young Mr. Lincoln. 39:2:29